Evening Telegraph

PUBLISHED EVERY AFTERNOOM (SUNDAYS EXCEPTED),

AT THE EVENING TELEGRAPH BUILDING. MO. 108 & THIRD STREET.

Frice, Three Cents per Copy (Double Sheet), or Eighteen Cents per Week, payable to the Carrier and Malled to Subscribers out of the city at Nine Dollars per Annum. One Dollar and Fifty Cents for Two Months, invariably in advance for the period

TUESDAY, OCTOBER 27, 1868.

Free Speech in the South. GREERAL GRANT'S habitual reticence in regard to his plans for the future has only been broken in reference to one subject, since the publication of his letter of acceptance. In the course of a conversation about the Camilla butchery, he quietly remarked to a friend that if is elected President "all men will be permitted to speak their honest convictious wherever they may be within the boundaries of the United States." This declaration is of the highest importance. Notwithstanding the stern lessons taught to the Rebels, they have not yet learned the virtue of toleration, and the common law of the ruling classes of the South is that every Republioan must be crushed out at all hazards. Emigration is necessary to reclaim that region since its double devastation by slavery and war. The people of the South, of all parties, have even a deeper interest than the men of the North in its reclamation, and the prosperity of the entire country is dependent in a large degree upon the rapidity of its recuperation. There is an abundance of fertile land which impoverished owners would be glad to sell for a very small sum per acre. Many cotton plantations would be disposed of at a mere tithe of their former value. There are many mineral treasures, valuable water-powers, and eligible town sites offered to purchasers on terms which would be considered in the North ridioulously low for similar property. But there is a custom, which has gained all the force of a law, of attaching to all these properties a disgraceful condition. He who

buys must be a Democrat, or incur the

vengeful wrath of his Southern neighbors. If

he mingles in politics at all, it must be as a

champion of slavery and treason. It might be possible for a Republican to escape active persecution in some communities by maintaining a strict reserve, but even this policy would excite suspicion; and the free citizens of the North are so accustomed to the enjoyment of an unquestioned right to freely discuss public affairs, that no man feels like putting a padlock upon his lips at the bidding of brutal barbarians. The man of Northern birth who emigrates to the South and openly advocates Republican principles becomes at once an object of the most ntense hatred. From the outset he must encounter every form of social ostracism and social antagonism. If he is a merchant, the faithful are besought not to purchase goods of a "Black Republi-If he is a planter, his brother planters improve every possible opportunity to entangle him in difficulties and disputes; and is they should result in a fatal quarrel, the neighborhood resounds with rejoicings if the Republican is killed, while if the R :publican should despatch his antagonist he must prepare to encounter the worst puishment which bigoted foes can inflict under their favorite Lynch law code. Thousands of Northern men have sought to establish themselves in the South since the war. Many have been murdered outright. Others have been plundered and persecuted in the most shameful manner. None have escaped serious danger, save those who fraternized with the rampant Rebels and swelled the chorus of their eulogies of Lee, Johnson, Blair, and Seymour. And yet these short-sighted victims of their own paraecutions complain of their continued poverty! With one breath they deplore the absence of labor and capital, and with the next they utter anathemas against the men who are able to advance their material prosperity to a much more exalted level than it ever reached before the war, and whose assistance is only withheld because, under the Audy Johnson regime, it can only be extended under degrading conditions. General Grant, in announcing that hereafter "all men will be permitted to speak their honest convictions wherever they may be within the boundaries of the United States," g ives an assurance that the great obstacle to a thorough, beneficent, and complete industrial and political reconstruction of the South will soon be removed. Free speech in that region will speedily dissipate the delusions by which it has hitherto teen spell-bound. Honest men of all colors and all parties will have an opportunity of hearing the vital truths which the old Democratic leaders never uttered, nor permitted other and better men to speak on Southern soil. And whatever be the result of the future contests of that region, the folly and injustice of persecuting political adversaries, even unto death will be abandoned, and Republicans will be freely permitted to participate in the development of the States which

have been so deeply injured by the Democracy-"How to Carry Pennsylvania." THE New York Worls's arithmetic is excelled in intricacy and ingenuity only by the famous mathematical vagaries of Mr. William A. Wallace. In a recent article with the caption "How to carry Pennsylvania," it almost rivalled Wallace by figuring up the result of October 13th into a Democratic victory. "Ob viously," says the World, "the proper figures for comparison with this year's vote are those of the year in which the greatest vote was polled previously to that of 1868; these are the vote for Governor in 1866." The wherefore of this is decidedly a novel one-"since it (the vote of 1868) is the largest ever cast in the State!" But when we look closely at the

figures which the World is endeavoring to muddle, we discover another cause—the Democratic increase over the vote of 1867 was but 53,640, while the Republican increase was fully 64,240. A comparison under such circumstances is evidently distasteful to the World; it prefers to glauce at the vote of 1866. for with that as a basis Democracy turns out an increase of 31,295, and Republicanism only 23.790, making the Democratic percentage

10.7 and the Republican 7.7. From all of which the World is led to regard the result of the late election as little short of a Democratic triumph, and the certain presage of an unquestioned victory on November 3d. An unsophisticated arithmetician might suppose that the World hoped to see this result brought about in the ordinary way by the lapse of time, the votes of the two parties continuing to increase at the relative rate of one hundred and seven Democrats to every seventy-seven Republicans, which would bring us into the Democratio millennium as soon as the total vote of the State reaches a round million. But this system of arithmetical progression is altogether too slow for the World, and so it proposes to swell the Democratic masses on the geometrical principle, by proselyting three Republicans in each election division in the State, between this time and the 3d of November. This process looks very simple, and the World naively asks: "Why cannot it be done?" We do not wish to discourage such fond hopes, and will confess that perhaps it may be done. But in what occupation does the World expect the working men of the Republican party to be engaged while the unterrified are at their proselyting task? The answer to this query quite knocks the mathematical wind out of the World, and leaves its figures in a very shaky condition. First, the World cried out that all was lost unless Seymour and Blair should be suppressed. Then, finding that nothing of the kind could be done, it called out lustily for the reserves. To this appeal Andrew Johnson alone responded; and now, with the same ruin staring them in the face that confronted them on the morning of October 14th, they beg that only three Republicans in each election division shall turn about and desert their colors just after one grand victory and on the eve of another This is the latest and most unique "How to carry Pennsylvania" for the Hampton-Democracy. Let the true men of the State stand firm and all will be well.

"The New Republic."

THERE is now on exhibition in the eastern gallery of the Academy of Fine Arts a large and pretentious picture, which is worthy of notice both on account of its very remarkable merits and its very palpable defects. The artist, Ferdinand Pauwels, has considerable reputation in Europe, although he is comparatively unknown on this side of the Atlantic. In the present work he attempts to give an allegorical representation of the new order of things in the great American Republic since the Emancipation Proclamation blotted out slavery, and made the stars and stripes of the national ensign really symbols of freedom and equality for all men, and since the passage of the Homestead law opened the uncultivated lands of the great West to the industry of the people of every nation who might be disposed to seek their fortunes under the favorable auspices and ample opportunities afforded by a

free, enlightened, and powerful Government. The Republic is symbolized by a stately fe male figure, draped in blue and red, and uprisen from a canopied throne, overshadowed by intermingled palm and banana branches, emblematic of peace and plenty. Her left hand tests upon the parchment roll of the Emancipation Proclamation, and her right is extended with a gesture of power and benignity over a group of figures principally composed of emancipated slaves. Washington and a group of Continental soldiers stand on the right of the throne, and on the left is Lincoln, with his hand also resting upon the Emancipation Proclamation, the great act of his administration. These figures form a group by themselves at the top of a richly carpeted flight of stairs. On the right of the composition a throng of men, women, and children, chiefly negroes, with their chains stricken off, and in a variety of expressive attidudes, are assembled about the foot of the throne; and in the distance is seen the Capitol, with its dome lost among the clouds. Henry Ward Beecher is introduced in the midst of this group, to indicate the Christianizing and educating influences of the "New Rapublic." On the left Galusha A. Grow, the mover of the Homestead act in the House of Representatives, is represented in the act of welcoming immigrants of every nation under the sun; and for this portion of the picture a harbor, with its ships and other signs of commercial industry, forms an appropriate back-

Allegory is, as a general rule, one of the most difficult and one of the most unsatisfactory forms of ari; and we confess to having an entire and cordial sympathy with the popular aversion for it. We think that such distaste is founded on good and substantial reasons, and it is a matter of no wonderment whatever that the ludicrous side of this remarkably fine painting should be the first to strike the spectator, and that it should be sufficient to obscure its many noble qualities. An allegorical work, to be worth anything at all, in the pest artistic sense, requires genius not only of the very highest order but of a very peculiar kind, and even then it will appeal to a very limited audience, and must rest its claims for perpetuity of fame on the appreciation of the few rather than on the applause of the many. Leaving the technical merits of this picture out of the question, we have looked in vain for any imaginative qualities in it which would entitle it to be considered as a great work of art. We do not think we are entirely devoid of imagination, and our strong admiration for what is good in the pleture tempts us to strain a point in favor of the artist, and to award him all possible praise. A candid and careful consideration of the subject however, and an attentive study of the painting, force us to the conclusion that the work itself is deficient in the quality we have named. If even of any value, which we doubt, this alle goricalidea which M. Pauwels has elaborated in a large and carefully executed picture has become commonplace in the lasdegree from figuring in the illustrated papers, at the headings of newspapers, on ciga: boxes, and on transparencies. The comparison of the picture to a transparency is not inapt, for that is what would be the first idea to strike almost any spectator at the first glauce. We do

not intend this remark for a sneer, but we are

convinced that if Mr. Pauwels had seen as many

transparencies as we have, he would either not | There are several mysteries in each of the acts have painted his "New Republic" at all, or else he would have made it something very different from what it now is. We understand that the picture was painted to order, and in in a great measure from data and ideas furnished from this side of the Atlantic. With these facts understood, and that the work was intended for a market, we can make proper allowances for it : abortcomings.

Passing over the points we have mentioned we think that the lies of a republic is very faintly suggested, if at all. A European artist, of course, here labors under peculiar disadvantages; and it is not surprising that M. Pagwels, following the lead of his traditional education, should have represented his "New Republic" from an an American and decidedly European standpoint. In spite of the extent o canvas covered and the multitude of figures introduced, there is no largeness, breadth, or majesty in the design. The American Republic, that embraces a continent, is idealized on the model of a serea by-nine German principality: and, to take a an irreverent view of allegory, the carpeted pyramid of steps looks like a stump platform set up on a ten-acre lot for a Fourth-of-July celebration, or one of those emblematic struc tures we sometimes see in Democratic processions, with the Goddess of Liberty seated trembling on the apex, and surrounded by 'beautiful young ladies' representing the different States of our giorious Union. The emblematic figure of the Republic, with her brightcolored robes, her gorgeously canopied throne. and her gold-embroidered ermined mantle, is suggestive of regal state rather than republican simplicity. The introduction of Messrs, Grow and Beecher, which has been not a little ridiculed by the New York critics, is probably a cisatiantic inspiration, for which we can readily foreive the artist. As an allegorical representation of a great subject, we consider this picture a failure from whatever point of view we look at it, and whatever allowances we make with regard to the artist's want of facilities; and we cannot help feelings of regret that so much excellent work should have been bestowed when the chances of specess were so rare as almost to make failure a certainty. We can readily understand that M. Pauwels could paint a congenial his torical or poetical subject admirably, and we wish that he had been introduced to the American public in some work better adapted to show what the qualities and extent of his genius really are than the one at present under consideration.

With regard to the technical merits of "The New Republic," we have but little to say, except in the way of hearty and sincere admiration. In execution, drawing, color, and composition, it is one of the very best paintings that has ever been exhibited in the United States; and for these qualities we commend it to the careful study of our artists, amateurs, and connoisseurs, with the assurance that they will find in it much that will profit them. The group on the right of the picture is rather confused, and th . Continental soldiers in the rear of Washington might have been made to look less like the half dozen supernumeraries who usually constitute a stage army, drawn up on dress parade, and Mr. Lincoln's flaure would not have peen less imposing if the face was not so sallow, and if he had been represented in plain broadcloth without his actions being idealized by the addicion of an academic gown, such as he certainly never wore or had any idea of wearing.

These, however, are comparatively sligh blemishes, and do not materially detract from the merits of the work. One of the negroesstrongly drawn picture in the foreground- :as a jetty black complexion never seen outside of a minatrei hall, and decidedly suggestive of burnt cork. But with this exception M. Pauwels has been successful with his negroes. A types are represented, from the ebon hue of the native-born African to the clear brunette of the quadroon. And this success is the more remarkable from the fact that he studied this class of subjects almost if not entirely from photographs, A muiatto with his hand on a plough and his quadroon wife by his side, on the right of the picture, are admirable in draw ing, color, and expression, and not less meri torious is the figure of a negro, nude to the waist, and holding a spade in his hand, who kneels at the foot of the stairs near the centre In the eager-eyed, longing, and hopeful troop of immigrants who hurry up to the foot o the throne on the left to receive the welcome extended by Mr. Grow, the characteristics to: the different nationalities are finely indicated a though, as might be expected the artist has been most happy in the representation of his own countrymen and women. The two fair faced, full fleshed German women, one of them with a baby in her arms, and leading a beautiful boy by the hand, are particularly captivating The bold, vigorous painting in all these figure is something that it is a delight to see; and the rich glowing color, the tone and genera effect of the picture, are things that we might grow enthusiastic about. As an illustra tion of his subject, M. Panwel's work falls short very short of the highest excellence, but as a painting it deserves to be studied and admired by every lover of art, and as a tribute of respect to a great people from a distinguished foreign artist, that consideration which we think we can best show for it by a candid statement of our opinion of its defects as well as its merits. The picture is one that will give the artist a high reputation in this country, and we shall be anxious to see other of his works on subjects better suited to the expression of his works on subjects. better suited to the expression of his abilities.

MUSICAL AND DRAMATIC.

"F; or, Branded," at the Walnut. Last evening a crowded audience was in attendance at the Walnut Street Theatre to witness the first performance of a new play. announced as "sensational and dramatic," divided into the standard number of five acts. and christened with the taking title of F; or, Branded. We were present amid that throng of spectators for the purpose of giving our readers some idea of what the new drama is like, and we are mortified at being obliged to confess that we feel utterly incompetent to the task of writing a criticism upon it. When we left the theatre we had a faint glimmering of an idea as to what it was all about, but in attempting to arrange our thoughts for the purpose of putting them on paper our impressions and recollections have become so much mixed that we fear we will be utterly unintelligible if we endeavor to analyze and dissect the performance in regular critical style. One strong point the play has, and that is unfalhomableness; and we are almost ready to wager our best Sunday hat that the man who wrote it cannot himself tell, in a plain, straightforward, and understandable manner, what it all means. In this respect the new drama is unrivalled. We have seen pieces before that required a considerable amount of mental exertion to disentangle the plot, but the thing could generally be done if we only brought all our faculties to bear upon it with a resolute determination to succeed, but this time we are banted, defeated, and completely at fault: the author of F has propounded a dramatic conundrum which we cannot guess, so we give it up, and acknowledge that he has the best of us.

The drama commences with a mystery

and it ends mysteriously. None of these mysteries are solved, and we believe them to be unsolvable, "Duke Tyrrell," who is apparently the hero of the piece-we arrive at this conclusion from the fact that the character is personated by Mr. Davenport-is branded on the palm of his right hand with the letter F, for having committed a forgery. This "Tyrreli" is a gipsywhether by birth or adoption we were unable, to make out. He loves "Shira," also know . as .'Catterina Holme," who is the daughter of a rich baronet who has murdered "Tyrrell's" father. "Tyrrell" loves "Shira," but she marries somebody else, and he follows her up, bent on revenge. There is another "Catterina," however, who also turns out to be "Sir Glenhelm Holme's" daughter, and the daughter of the Emperor Napoleon I at the same time-Both of these facts are substantiated in a clear and more unmistakable manner than any other in the play; for "Tyrrell" informs "Sir Gienbelm" that "Catterina Holme" is not his daughter; that "Catterina Buona" is the daughter of Napoleon; and the old man exclaims, "She is my child! she is my child!" thus establishing his own identity with that of Napoteon I. But this is clearly an impossibility, according to all ordinary rules of evidence; for the events are supposed to take place at the present day, as is proved by a conspiracy to assassinate the Emperor Napoleon III, which is plotted in an underground cabaret in Paris, in the third act, To disentangle this complication of events and combinations of personages is a task beyond our power of performance. "Tyrrell" appears at various times in different disguises, under the names of "Fellx Regbauid," "Montanti," and "Hector de Riviere," and be participates in the conspirary against Napoleon III and other mysterious doings, but whether as a spy on the actions of others or as an actual conspirator we do not understand, and he is followed up by "Mistress Strang," a gipsy womau, and mother of one or both of the "Catterinas," who frustrates all of his deep-laid plans as fast as he perfects them, but why she does so, or why she hates "Tyrrell." are points upon which the dramatist has left us in the dark. We commend this drama as a curiosity to our play-going readers, and we believe that they will derive entertainment in endeavoring to unrayel its tangled threads equal to what they would over the intricacies of a Chinese puzz:e; and if any one succeeds in discovering what it is all about they will confer a favor by letting us know, as we are interested in the subject, and would be pleased to know that there is something in it after all, notwithstanding the fact that we were

We should judge from internal evidence that this piece is a dramatization of a novel, probably one of Pierce Egan's, but we are not sufficiently familiar with all the literature of that class to decide what povel has suffered. "The Grand Duchess" in English.

upable to find it out.

The Worrell Sisters and their New York The atre Company brought out their English ver sion of Offenbach's opera of The Grand Duches of Gerolstein at the Chesnut Street Theatrellast evening. We will give a full criticism of the performance of these ladies and their troupe to The City Entertainments.

AT THE CHESNUT the Worrell Sisters will ap pear this evening in their English version of The Grand Duchess of Gerolstein. AT THE ARCH Lotta will appear this evening

as "Fire-fly." AT THE WALNUT Mr. E. L. Davenport will personate the four characters of "Duke Tyr rell," "Felix Reybauld," "Montanti," and "Hector de Riviere" this evening in the new sensation drama of F; or, Branded, AT THE AMERICAN there will be an enter-

taining variety performance this evening. THE GERMANIA ORCHESTRA WIll give a pub. lie rehearsal at Horticultural Hall on Wednes day afternoon.

CARL SENTZ' and Mark Hassler's orchestra matinee at Musical Fund Hall on Saturday, will be distinguished by the production of Mendelssohn's great Reformation Symphony. In order to give this great work with the best possible effect, Messrs. Sentz and Hassler have secured the co-operation and personal assistance of a large delegation of the principal instrumentalists of the New York Philharmonic Society, who will be in attendance to participate in the performance on Saturday afternoon Musical Items.

-The exciting musical event in Paris has been the return of Adeilna Patti, who appeared on the 1st as "Lucia," and on the 3d as "Gilda" n Verdi's Rigoletto. Naturally there was no little curiosity, in welcoming back the greatest lyric actress and singer of her age, to see the prima donna who had become a marquise. Not that such an event has been unprecedented, for there are Sontag, De la Grange, Stoltz, Cruvelli, Clara Novello, Miss Paton, Miss Stephens and others to cite as titled singers; but some of these retired from the stage on acquiring their honors. The enthusiasm with which the Diva was greeted may easily be conceived by those who know what the auditory of the Italian Opera House is when once excited. The universal ier ark was that her voice had gained in richness and roundness and her style in caste and in Liecision.

-The intended production of Wagner's Rienzi at the Theatre Lyrique, Paris, has been impeded by unexpected difficulties. The authorities object to the representation of a successful revolution in Rome, and they also disapprove of the cry "Vive Orsini!" which is continually heard in the opera. -Mr. Max Strakosch has been induced to

change slightly his prescribed programme for Miss Kellogg, and he has concluded to present her in a complete opera. Yesterday evening and to-night she appears at the Academy of Music, New York, in the Barber of Sevi e. -The San Carlo, at Naples, was to reopen on

the 15th instant. Two new operas were to be produced-Giovanni II di Napoli, by Petrella, and Abad'Oro, by Vincenzo Battista. -The Mignon of M. Ambrose Thomas is winning its way to public favor in Germany. It is

to be produced both in Berlin and Vienna. -Miss Minnie Hauck, the young American prima donna, was announced to appear on the 24th instant at the Covent Garden, London.

-Madame Anna Bishop, who is now giving concerts in &ustralia, has married again. -Madame La Grange will sing in Newarks N. J., this evening.

Dramatic Items.

- Undine, with Bonianti and Betty Rigi as the principal danseuses, is being performed at the Theatre Comique, Boston, to the delight of the "hubbites."

-A new sensational drama by Chandos Fulton, entitled Nina; or, Woman's Constancy, is to be brought out at the Park Theatre, Brooklyn, this

-A dramatization of Wilkie Collins' novel of The Moonstone" will very shortly be produced at the Chicago Museum. -Marietta Ravel is performing in Cincinnati

in the Angel of Midnight,

-Edwin Booth concluded a very successful engagement at the Boston Theatre on Saturday. DRY GOODS.

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